

THIS IS THE AGE OF REALISM IN EFFECTS UPON THE STAGE

Still Many Methods Which
Show No Improvement.

GIFFEN CO. IN FRIENDS

This Popular Old Play to Be Presented
at the Academy This Week—The
Fawcett Company to Be at
the Bijou.

This is the age of realistic stage effects, and we must admit that some of them are very real, indeed. We have seen the rain-storm, in which the water poured down in torrents; we have seen the thunder-storm, with its vivid flashings and lurid glare, as though the fires of Hades had been turned loose in the land, while the thunder machine shook the very building; we have seen the sand-storm, when the musicians in the orchestra pit were nearly blinded by the storm's utter disregard for limitations; we have seen the wind-storm, when trees were uprooted and swept away; and, most common of all, we have seen the snow-storm, the "beautiful snow," that fell on the bare-armed, shivering heroine, or on the rugged urchin crouching on the door-step. We have seen, on the stage, all the elements, in all their fury; we have seen the stage enveloped in flames, as the old tenement house, in which the hero had sought shelter, was burned to the ground; we have seen the rushing waters of the flood, destroying life and property in its ruthless torrent. All of these have been realistic effects, counting perhaps more with the audience than the play itself.

However, with all the modern contrivances which the stage manager of today has under his control, there are many little things in the way of an effect in which no improvement has been made over old methods. When a carriage is supposed to be approaching, we hear a sound somewhat resembling the rattling of distant thunder, and some lucky announces, "My Lord, the carriage awaits." The announcement is well, else we might easily believe that a storm is brewing. We hear a sound very much like the report of a gun, and we are somewhat startled and wonder what it is, when some one is announced, and we know that the noise we heard was only the closing of the door.

In the second act of *Prin Diavolo*, there is a scene when Zerlina has the stage. A sound is heard, which is nearly as can be described, resembles nothing so much as the noise made by several horses being led up a plank gang-way. Zerlina explains by announcing, for the benefit of the audience, "My lord and lady are coming to bed."

In one of the weekly papers recently, under a cut of Mabel Talfiaferro, the clever child actress, these lines appear: A clever little girl is Mabel.

And bright with talents, all of her. But she likes it best when you are able. To pronounce her name Talfiaferro, she says. Now, when little Miss Talfiaferro was last here, this is just what she did not like. She did not even recognize her name when pronounced after the good old Virginia fashion. The way she pronounced it, and has been in the habit of hearing it, all of the vowels were sounded. I have heard many Virginians, however, pronounce the name just as



MACE GREENLEAF, OF THE GIFFEN COMPANY.

equally divided between the players and the play.

Manager Giffen is confident that the selection of "Friends" for the second week's play will be endorsed by the public as an offering in every way fitted to confirm and strengthen the impression of the first week. Since its original production in New York some ten years ago, it has stood as one of the few thoroughly good plays which American authorship has brought forth. It won fame in a night for its author, Edwin Milton Royle, who, prior to that eventful night at the Stand-

enlists one's sympathies from the beginning to the end of the play. It has a slight tinge of the atmosphere of the stage, in that the heroine, a most tender and womanly creature, is an artist connected with the Metropolitan Opera House, and the heavy is a member of the Board of Directors of that famous New York institution.

The play was presented in Richmond quite a number of years ago, and left a most pleasant impression. Probably not many of the city's theatre-goers will remember it, but those who do, will undoubtedly do so with pleasure. It will serve to introduce three members of the company who did not appear in the opening play. These will be Miss Blanche Hall, who will appear as Marguerite, the heroine; Mr. Mace Greenleaf, who has a splendid part as a struggling young pianist, whose artistic gifts are finally crowned with great success; and Mr. R. G. Thomas, who will portray character and comedy parts during the remainder of the season.

Miss Hall is a pretty, petite young woman, who has just closed as leading woman with Robert Edson in "Soldiers of Fortune," prior to which she was the successor of Mrs. Leslie Carter in "Zaza," having been personally selected by David Belasco from a list of twenty-nine applicants, whom he rehearsed in that trying role.

Mr. Greenleaf, who will doubtless become an immediate favorite, is a man of unusual physical blandishments, as well as enviable capability as an actor. He has just closed a season of thirty-eight weeks at the Grand Opera House stock company in Pittsburgh. For several years Mr. Greenleaf was under the management of Daniel Frohman, and during a considerable portion of that time in support of James K. Hackett. During Mr. Hackett's illness Mr. Greenleaf plays most successfully the star's roles in "Rupert of Hentzau" and the "Pride of Jennico."

Mr. Thomas is an actor of many years' experience, three of which were with Miss Maud Adams. He is to play next season in the role of the tramp in Hawtrey's "A Message from Mary," a role which is always received with almost as much favor as that played by Mr. Hawtrey himself.

Mr. Howard, who jumped into popularity with the very first performance

of "Miss Hobbs," and added new laurels at each succeeding one during the week, will have ample opportunities to follow up the impression he has made. As Jack Fadden he will appear in a role requiring the same lightness and brightness that were such features of his "Wolf Kinglet."

The action of the play centers largely around the roles assumed by Mr. Howard and Mr. Greenleaf, and both are splendidly fitted for the distinctly different characters assigned them.

Mr. Woodburn, who was so slightly in evidence as the captain of the yacht in Miss Hobbs, will be cast as Hans Otto, father of the heroine, a better part than which seldom falls to an actor's lot to play. It is very strongly drawn; in fact, it is a creation on the part of the author, and calls for a high order of ability in its adequate portrayal. Mr. Woodburn's past experience in some of the character studies is sufficient guarantee that the role will be in good hands.

Mr. Lane, who also proved himself an actor of ability by his delineation of the tempestuous Percival Kingsley in "Miss Hobbs," will, in "Friends," portray the usual heavy role, but in this case one not conventional. It is of the polished and persuasive type, and should be played by Mrs. Lane with the fullest artistic effect.

Miss Tapley will take a wide step from



JOSEPH WOODBURN, OF THE GIFFEN COMPANY.

Miss Talfiaferro did, and look in wide-eyed wonder when some one informed them of their mistake.

BRUCE CHESTERMAN.

"FRIENDS" TO BE PLAYED
BY THE GIFFEN COMPANY

Once more Richmond is singing the praises of the Giffen Company. The organization now selling under the familiar banner has been received with the utmost appreciation and enthusiasm during the past week, and the season has certainly been inaugurated most auspiciously.

Although there was some doubt, even in the mind of the manager himself, as to the reception Richmond would accord such a dainty, delicate play as "Miss Hobbs," it was evident from the very first performance that a happier selection could not have been made. The play has been as thoroughly appreciated as have the efforts of the players presenting it. The appreciation seemed to be almost

and Theatre, New York, was absolutely unknown in the field of dramatic authorship. It was his maiden effort, and the success it scored was so emphatic that it was heralded as the best play seen in New York for years. It seemed to please every class of the laymen theatre-goers, while the critical opinion was absolutely undivided in its favor.

After the long run which followed the success of the first night, the play most successfully toured the country, and within a very few years had netted the young author a handsome fortune. It has been a favorite play with the stock companies, having been presented one or more times in practically every city where a stock company is established, and always with the most gratifying results. It is a particularly good play for a stock company, in that it contains no many good parts. This is particularly true of the masculine contingent, as every part assigned to the male members of the company, with the exception of two minor attendant roles, offers strong opportunity for acting. The play is a comedy-drama in the genuine sense, since it has a strong dramatic story, relieved by an abundance of bright, interesting comedy.

It has also a very strong heart interest, that much abused dramatic term, which

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MISS BLANCHE HALL, OF THE GIFFEN COMPANY.

the flighty, traceable young woman of "Miss Hobbs" to the Jennie "Merryweather" of "Friends."

As the friend of the boys, Jack and Ad (Mr. Howard and Mr. Greenleaf), with a little heart romance of her own, this exceptionally attractive member of the company should still further increase

there is something to entertain all theatre-goers.

In "Romeo and Juliet," Miss Haswell, as Juliet, has won the highest possible praise. In the balcony scene particularly, acknowledged to be the greatest love scene ever written, she and Mr. Gilmore are seen at their best. The Baltimore

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the good impressions that now stand to her credit.

Miss Wood and Miss Barron will complete the picture as fellow artists of Marguerite's at the Metropolitan Opera House.

The play will be produced under the stage direction of E. L. Duane, who has grown to be a fixture in the stock company offerings each season, and the scenes will, as usual, be provided by Charles E. Ross.

The play will be carefully staged, and in the judgment of the management will prove one of the most attractive bills yet presented during the stock company regime. The usual matinees will be given on Wednesday and Saturday.

GIVE TWO CLASSIC PLAYS AT BIJOU THIS WEEK

"Romeo and Juliet" and "Because She Loved Him So," the first and the greatest tragedy of Shakespeare, and the latter William Gillette's merriest farce comedy, will be the offerings at the Bijou next week, when the George Fawcett Company, with those two favorites, Percy Haswell and Frank Gilmore will appear here for the first time this season together. This appearance will be of unusual interest, because it will show Miss Haswell in stock for the last time, as next season she is to star in the George Fawcett Prize Play. In addition, it will be the first time Shakespeare has ever been given in the Bijou. All these things would indicate a large attendance during the week, as between these two produc-

critics were unanimous in their praise of this production, and here Mr. Fawcett believes that a worthy presentation of Shakespeare's masterpiece will be cordially supported, although it is in the nature of an experiment in this city. In Baltimore Shakespeare is always popular.

"Because She Loved Him So" is William Gillette's greatest comedy. This will be the offering for the last half of the week, with Miss Haswell and Mr. Gilmore in the principal parts. The play is brilliant in its conception and execution—a laugh from start to finish. De-

Witt Jennings, Alfred Hudson, Alice Butler, Regan Hughton, Harold Cahill, George Schraeder, Laura McGilvray, Viola Burton, Agnes Everett and a dozen other popular players here will be seen in the casts.

GRAND ENCAMPMENT I. O. O. F.

Richmond, Va., June 9, 1903.
For the above occasion the Southern Railway announces 4 cents per mile one way distance for the round trip to Richmond and return. Tickets on sale June 7th, 8th and 9th, with return limit June 13th.

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